

ISSUE 362 • VOLUME 30 • FEBRUARY 2019 • ALWAYS FREE • SLUGMAG.COM

# 30<sup>th</sup> ANNIVERSARY Edition!





# SLUG GAMES

## Winter



Photo: @cezarina  
Bobby Van Hooten - Big Air Indy Grab

Wizard Illustrations by Tommy Dolph

**19TH ANNUAL**  
AMATEUR  
SKI AND  
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2.1 CROOK AND THE BLUFF



2.2 YOU TOPPLE OVER



2.3 KAPIX



2.4 OPEN BLUES & MORE JAM



2.6 JON O RADIO



2.7 CHRISTIAN MILLS BAND



2.8 - 2.9 STONEFED



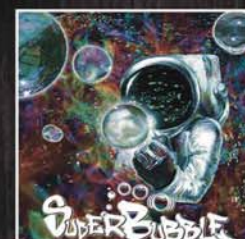
2.11 OPEN BLUES & MORE JAM



2.13 LORIN WALKER MADSEN



2.14 GROOVEMENT



2.15 SUPERBUBBLE



2.16 MURPHY & THE GIANT



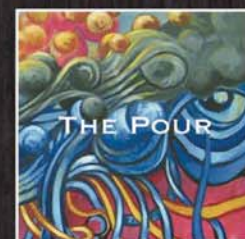
2.18 OPEN BLUES & MORE JAM



2.20 SLINGS AND ARROWS



2.21 MORGAN SNOW



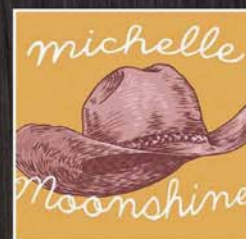
2.22 THE POUR



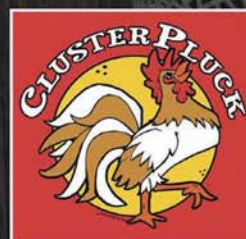
2.23 MYTHIC VALLEY



2.25 OPEN BLUES & MORE JAM



2.27 MICHELLE MOONSHINE



2.28 CLUSTER PLUCK

BEER, SPIRITS & GREAT FOOD | APRES SKI



# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 30 • Issue #362 • February 2019 • [SLUGMag.com](http://SLUGMag.com)

## CONTRIBUTOR LIMELIGHT

**Bill Frost – Senior Staff Writer**

In a certain sense, Bill Frost is the longest-standing *SLUG Magazine* contributor of us all. He first wrote for *SLUG* from 1993 to '96, under the pen name **Helen Wolf**. Frost rejoined *SLUG*'s ranks in January 2018, this time for our *SLUGMag.com*-exclusive ("because writing for print is so '90s," he says) streaming-series column, "Content Shifter." Each month, Frost picks a theme and breaks down his lists of series that readers can stream for free. He is a wiz when it comes to writing for web, and we guarantee that you'll reach the end of "Content Shifter" wanting more each time. Frost is also the guitarist for local rock outfit **Magda-Vega**, with whom he played last July's *SLUG*'s *Localized*, adding to a long list of other *Localized* appearances. His passion for writing and music may only be paralleled by that for our community, which *SLUG* communes with. For these reasons and more, we salute Bill Frost!



**ABOUT THE COVER:** For our 30th Anniversary Edition, **Robin Banks** depicts people in our scene reading current and past *SLUG* magazines while listening to our local-music *Death By Salt* compilation series. Its punky color palette jibes with *SLUG*'s continual endeavors to celebrate our community's cultural fringes. You can find more of Banks' work at [robinbanks.bigcartel.com](http://robinbanks.bigcartel.com).

**DISCLAIMER:** *SLUG Magazine* does not necessarily maintain the same opinions as those found in our content. Content is property of *SLUG Magazine*—please do not use without written permission.

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# SLUG MAG'S

# TIME WARP

## 30<sup>TH</sup> ANNIVERSARY PARTY!

### MAKES TURNING 30 LESS WEIRD

By Bianca Velasquez • [bianca@slugmag.com](mailto:bianca@slugmag.com)  
Lettering by Evan Jed Memmott • [@evanjed](https://twitter.com/evanjed)

**AS** a salute to the last 30 years, *SLUG Magazine* is hosting a celebration to bring together all of those who have helped make *SLUG* the strapping, savings-account-owning 30-year-old it is today. Similar to most people's 30th birthday, *SLUG* has decided to spend it reminiscing on all the major moments in *SLUG*'s history by throwing the *SLUG Magazine Time Warp*. Hosted at *Urban Lounge* and *Rye Diner & Drinks*, the *SLUG Time Warp* will be a cornucopia of live music, games, activities and opportunities to bask in old memories while creating new ones.

Turning 30—I've heard—is weird. There are these expectations of a mature, peaceful outlook on life that makes the rigorous nonsense of your 20s all worth it. I imagine all of these accomplishments are crammed into your 29th year, then the moment you turn 30, a raging desire to brew your own beer viciously awakens inside of you. However, *SLUG*'s journey to turning 30 has not been filled with cold-press juice cleanses and dabbling in microdosing, but it does have similarities to most millennials' path to "adulthood." *SLUG* was birthed by Gen-Xers and started its journey of self-identity through music, debuting as a punk rag in 1989. As the years have gone by, *SLUG* cultivated its love for local artists, athletes, chefs, self-starters, business owners, fashionistas and all the other characters who come together to make Salt Lake City (and beyond) a fountain of culture in the Utah desert.

**Will Sartain**, co-owner of *Rye* and *Urban Lounge*, finds a sentimental value in having the event hosted at *Urban*, the home of *SLUG Magazine*'s monthly, 17-year-running, local-musician showcase (with corresponding published features about the artists), *SLUG Localized*. Sartain says, "I love that we are both still here. We are very lucky to have a partner like *SLUG*. We feel honored to have the event at one of our venues." Additionally, as a co-cultivator of art and music in Salt Lake City, Sartain says,

"It has been nice to grow up with *SLUG* and really appreciate what it brings to our community. It is very easy to take an institution like this for granted. As time has passed, I now know just how rare it is for something to sustain for 30 years ... let alone a [print] publication." **John Platt**, *SLUG*'s Event Coordinator, echoes that sentiment, saying, "We are not just celebrating that *SLUG* has been around for 30 years. We are celebrating the fact that Salt Lake City has grown and changed during that time and that *SLUG* has been there to cover it and has been actively helping with growth and change through our community-building efforts."

*SLUG Mag's Time Warp: 30th Anniversary Party!* will be on Feb. 16, and the party will rage on from 8 p.m. to 2 a.m., with doors opening at 8 p.m. and music starting at 9 p.m. Entrance will be \$5 at the door, and you can collect a free T-shirt with your entry. It would be easy to assume that a *SLUG* party will entail music in the punk or rock n' roll realm, since that is what old *SLUG* is remembered for. However, the night's music will include a large variety, including DJ **Finale Grand**, **Cool Banana** and **Durian Durian**. This lineup was selected to cover a wide range of music, similar to the wide range of music that *SLUG* has covered over the years.

Platt says the night is expected to be "an opportunity to unwind and reflect on what *SLUG* means to you, and how it has affected the community over the years." The "Time Warp" theme will be accompanied by *Urban Lounge*'s black-light-engulfed interior. Attendees

will have the option to participate by decorating their free shirt and to have it live-screen-printed with our *SLUG* typewriter logo. Platt says, "People should wear white or neon. Wear something you'd like to customize or decorate with highlighter."

On the *Rye* side, (just north of *Urban Lounge*), the event will carry a similar but more relaxed mood. Local musician and community member **Adam Sherlock** will be hosting a *SLUG Magazine* "Cover Bingo," offering attendees an opportunity to win prizes while enjoying the evocative, nostalgic past *SLUG* covers. In addition to *SLUG* Bingo, attendees can participate in the "Build Your Own *SLUG* Cover" station provided by **Smilebooth**.

As a co-owner of both *Rye* and *Urban Lounge*, **Lance Saunders** says, "Our relationship with *SLUG* will always be that of friendship and professionalism. *SLUG* Mag is (and always has been) a predominant staple in our community." The *SLUG Magazine Time Warp* is more than a party—it is an opportunity for *SLUG* to thank its backbone, our community. Executive Editor **Angela H. Brown** says, "*SLUG* is a reflection of our community. Our contributors and readers define who we are. It's important for *SLUG* to create events where these individuals can link, laugh, learn and love. This is what celebration is about—connection." Come out and play on Feb. 16 at *Urban Lounge* and *Rye*—enjoy the embrace that *SLUG* wants to give to the city that has nurtured this publication for the last 30 years.

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Tuesday | February 5 | 7pm  
The City Library 210 E 400 S, SLC

Official Selection: 2018 Chicago International Film Festival

### PROSPECT

Directed by Zeek Earl & Christopher Caldwell

Cast: Sophie Thatcher, Pedro Pascal, & Jay Duplass

In this indie space western, a teenage girl and her father travel to a remote alien moon, aiming to strike it rich.

Tuesday | February 12 | 7pm  
The City Library 210 E 400 S, SLC

Winner: Adam Yauch Hörnblower Award-2018 SXSW

### BEARS OF DURANGO

Directed by Dusty Hulet

Post-film discussion with director.

Preceded at 6:30 by a string ensemble, comprised of local musicians led by Micah Dahl Anderson, performing selections from the film's score.

Dive headfirst into bear dens with the biologists studying how human development affects bear behavior.

Tuesday | February 19 | 7pm  
The City Library 210 E 400 S, SLC

Official Selection: 2019 Lookout Wild Film Festival

### MEOW WOLF: Origin Story

Directed by Morgan Capps & Jilann Spitzmiller

Post-film discussion organized by Utah Arts Alliance on developing immersive art installations in Salt Lake.

Learn about the DIY artists who blew the roof off the art world with their massively successful work.

Tuesday | February 26 | 7pm  
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Official Selection: 2018 SXSW Film Festival, 2018 Bend Film Festival

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# SALT LAKE UNDERGROUND

## ENTERTAINMENT GUIDE AND REVIEW

# 30-YEAR COVER RETROSPECTIVE

**info@slugmag.com**

*SLUG MAGAZINE* has been a truly unique voice in Utah and independent journalism for over 30 years. Each month along the way since our inception, *SLUG* print-issue covers have represented the undulations of Salt Lake City's and Utah's local creative communities and the impressions of musical phenomena from the reaches of the world. From local to national to global music, to action sports and Utah-based film festivals, arts and entertainment in Utah have percolated in *SLUG*'s coverage. Physical *SLUG*

*Magazine* issues provide a visual timeline of growth alongside that of the counter-cultural zeitgeist of SLC. A kaleidoscope of *SLUG* covers is the result.

In this, our *30th Anniversary Edition's* "30-Year Cover Retrospective," we've selected a cover from each year of the magazine's existence. With each issue, we entreat you to take in the different eras of *SLUG* in an earnest curation of some of our favorite covers. Find in the following pages one standout cover

from each year of *SLUG* since 1989. Local characters and rockist underdogs abound; contemporary, colorful, expressive illustrations juxtapose with the black-and-white grit of early photos; and the dark and sinister waltz with what's warm and human in this menagerie of covers.

If you have a favorite issue or cover from *SLUGS* storied history, our archive issues can be found on *SLUGMag.com* at *SLUGMag.com/issues*.

**ISSUE 2 - JAN. 1989** - January of 1989 features a flyer for the **Danzig, Victims Willing** and **Bad Yodelers** show on Friday the 13th at *Speedway Cafe*. The iconic Danzig skull appears alongside six **Misfits** Crimson Ghost skulls underneath the first-ever design for *SLUG's* logo. This DIY show-flyer motif would be mimicked until 1990.

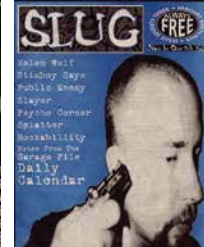




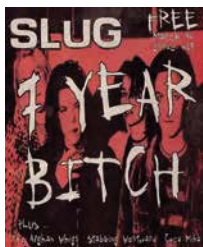
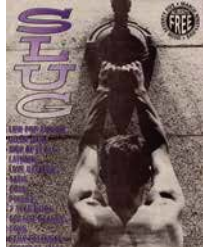


**ISSUE 31 - JULY 1991 -**  
July 1991 depicts local, straight-edge-hardcore number 1ceburn in their first incarnation, originally composed of musicians from **Insight** and **Better Way**. While they lived under the straightedge label, their music pushed the boundaries of what would be considered "straightedge music" at the time by incorporating jazz, blues and experimental influences.

**ISSUE 42 - JUNE 1992 -**  
**Decomposers** were darlings of the SLC music scene, affording them this June '92 cover story. The music-review equation for Decomposers band may well have been "Decomposers = **The Gun Club + Nirvana + Gravedigger V.**" The layout's skulls correspond swimmingly photo's wraithlike shutter drag. Throw in some ghouls, and Decomposers' spirit comes to the fore.



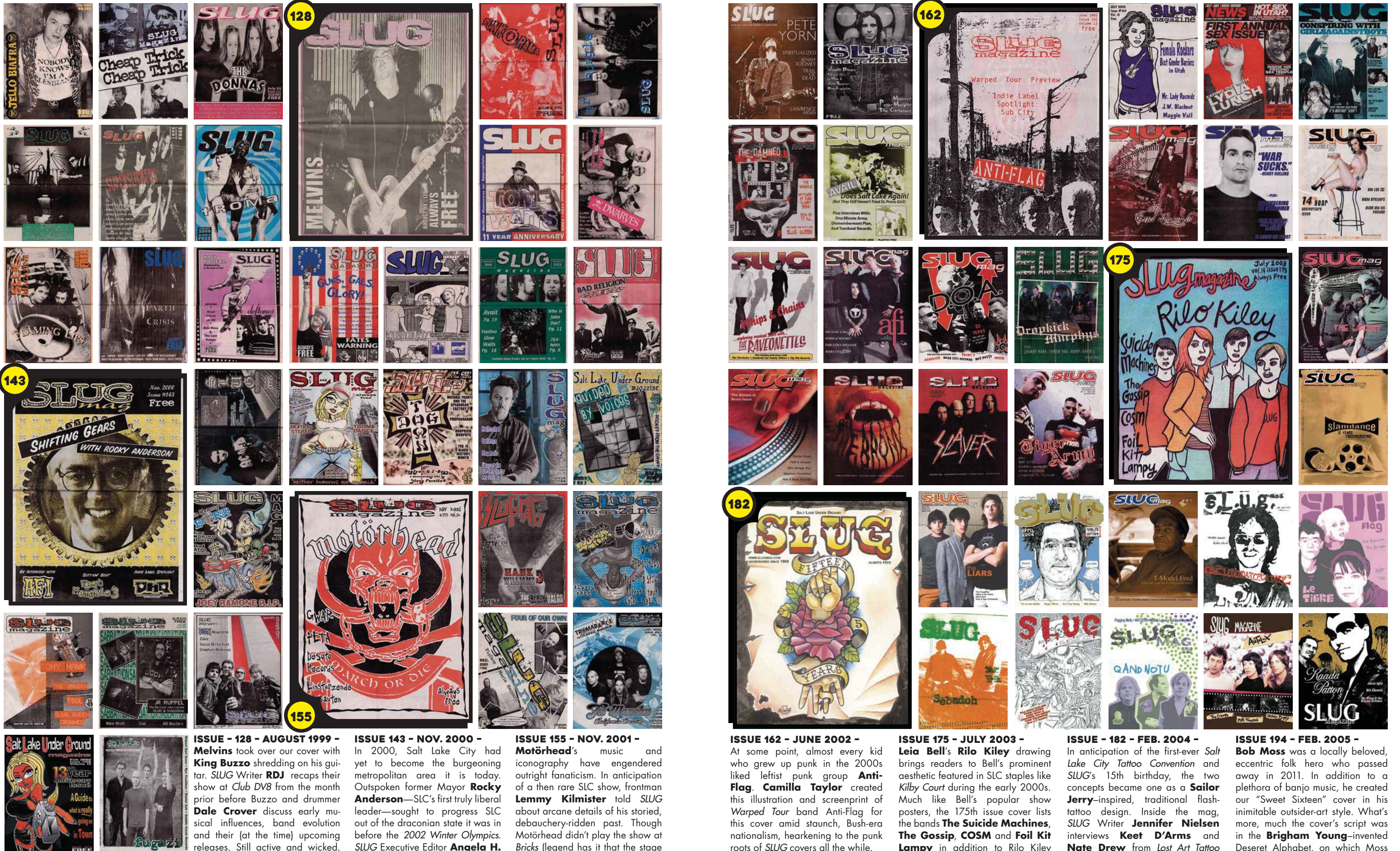
**ISSUE 54 - JUNE 1993 -**  
**N.S.C. (National Security Council)** was Utah's premier anarcho-hardcore band in the early '90s. This inverted band-photo cover bespoke the far-left ideals of each member found in the cover story. Instead of an interview, each N.S.C. musician expressed their respective, grim outlooks on humanity and Western culture in personal essays.















For our 17th anniversary, *SLUG* Lead Designer **Paul Butterfield** incorporated an old childhood birthday photo of *SLUG* reader **Ben Fox**. Fox actually wore this wacky shirt and racing helmet with his birthday cake. We recognized it as a pure, individualist expression that matched our promotion of the selfsame ideal.

**Chris Swainston** photographed this issue cover six feet under in a grave excavated by hand while **Travis Dinsmore** buries the viewer alive for our ghostly *Utah Folklore Issue*. A bricolage of orange, black and sepia tones invokes a distant, hazy feeling of stories passed through time—much like Utah's folktales.

Local artist **Sri Whipple**'s use and manipulation of cool and warm color shapes the diabolical visage in this oil-painted cover. It sets the mood for the issue's cover story on local band **The Vile Blue Shades**. The cover story discusses the history of The Vile Blue Shades and their impact on the music scene in SLC.

# SLUG MAGAZINE



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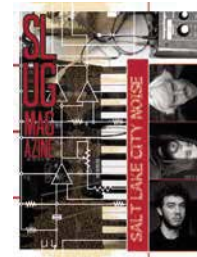
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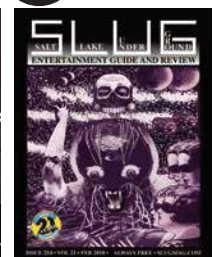
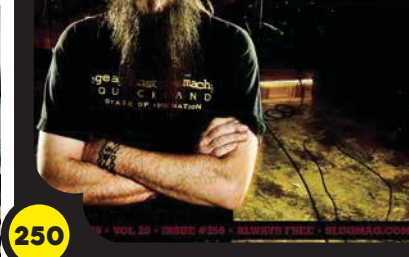
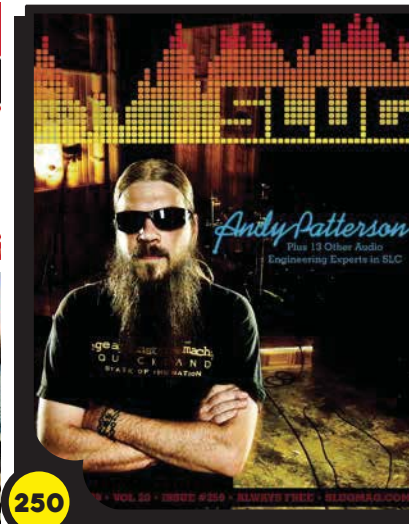
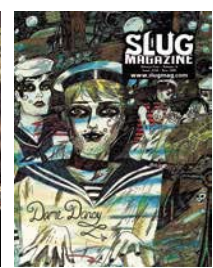


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**ISSUE 250 - OCT. 2009 -**  
If you're involved with local music in Utah, you know recording engineer **Andy Patterson**. For this local audio-engineering issue, photographer **David Newkirk** captured the scrappiness of Patterson's studio, where he's recorded countless local bands and a respectable amount of national acts. With all his own bands, too, Patterson is a living local legend.

**ISSUE 258 - JUNE 2010 -**  
Round Three of *SLUG's* annual *Beer Issue* helped solidify a yearly tradition that continually highlights local brewers and all things hoppy, frothy and bubbly. Illustrated by **Manuel Aguilar**, the 2010 *Beer Issue* cover is a pastiche of '50s-esque horror-film posters, featuring many *SLUG* teamsters running away from beer monsters.



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#### ISSUE 274 - OCT. 2011 -

SLUG illustrator **Sean Hennefer** captured the kitsch and quirk of **John Waters**. Bright hues of green, yellow and pink all pop from the page, illustrating the "Pope of Filth," a silhouetted **Divine**, cigarette smoke and—of course—pink flamingos and palm trees (nodding to his controversial film, *Pink Flamingos*) in an unsettlingly bright and distorted manner.

#### ISSUE 282 - JUNE 2012 -

In spring 2012, Torche had recently released their *Harmonicraft* album. This record comprises forward-thinking metal as colorful as this cover by **Sean Hennefer**. What's more, Torche later used the illustration for band T-shirts, and it also graced the *SLUG* team's T-shirts for the Utah Pride Festival's LGBTQ+ parade in which we marched.



#### ISSUE 294 - JUNE 2013 -

As a nod to *SLUG* Magazine's sports coverage, this cover is a shot by *SLUG* skate photographer **Weston Colton**. The black-and-white layout frames skater **Forrest Huber** performing a backside 180 over a weathered fire hydrant. The cover story about Huber on the centerfold of the issue mirrors this cleancut layout style.

#### ISSUE 307 - JULY 2014 -

*Kilby Court* celebrated their 15th year as one of Salt Lake City's most beloved all-ages venues in 2014. Owners **Will Sartain** and **Lance Saunders** trace the number "15" with sparklers, appropriately capturing a cause for celebration. The photo was taken by **Russel Albert Daniels**.

#### ISSUE 321 - SEPT. 2015 -

This *Eat Local Week* Issue is the only of its kind—however, it catalyzed *SLUG*'s annual *Food Issue* thereafter. **Squid Vishuss** uses food as a common theme in her artwork. Her work recalls characters like Strawberry Shortcake, and she is known as an advocate for body positivity and promoting self-love.





*Record Store Day* brews up warm, fuzzy feelings in any music lover's heart—including *SLUG Magazine's*. Illustrated by **Ryan Perkins**, the vibrancy of this cover and design through the use of joyful colors like bright blues and yellows depicts the excitement *Record Store Day* and the dreams that spring can bring.

With style and grace, **Heidi M. Gress** captured this image for the *Local Fashion* cover. Models (L-R) **Donat Mouélé** and **Ashtyn Beadles** model clothing from **Davis Hong** and **McKell Maddox**, with hair and makeup by **Amber Pearson**. For the 28th Anniversary of *SLUG*, it's the perfect depiction of *SLUG*'s elegant maturity.

**Trent Call** illustrated the late **Anthony Bourdain** in his signature sketch style, framed in a sea of blue. We not only featured a reflection from *SLUG* writer **James Bennett** on his experience interviewing Bourdain, but we also capture the chef's impactful influence with quotes in each food article of this *Food Issue*.





# CITIES AND THE SKY

## Yang Yongliang's salt 14

By Parker Scott Mortensen • @coldbloom

Photos courtesy of Yang Yongliang



Yang Yongliang, "The Cliff" from the series salt 14: Yang Yongliang 2016.



Yang Yongliang, "The Path" from the series salt 14: Yang Yongliang 2016.

As a traveler enters the salt 14 exhibit to see Yang Yongliang's landscape photography, they may feel a sense of familiarity at first glance, though they will be unsure why. None of the landscapes could possibly bear any familiarity to anyone except the most seasoned traveler, and only once they stand and closely examine the scenes will they realize that every piece of this landscape is constructed from crumbs of cliffs and cities they could have seen before, either through travel or reproduction. What they now see is a vast composite of photographs from across Shanghai and the rest of Asia, now made into new and familiar landscapes.

The Utah Museum of Fine Arts exhibition, fully titled salt 14: Yang Yongliang, is a series of six internally lit landscape photographs and one huge 4K video. Seeing it is like a visualization of a city from **Italo Calvino's** *Invisible Cities* (*Le città invisibili*). In the novel, Marco Polo spends a lazy evening smoking with Kublai Khan, describing to him the cities of his vast empire—but these cities exist on no real map. *Invisible Cities* is a fictitious travelogue that acts as a meditation on culture, infrastructure and the livelihood of cities rather than it does a literal mapping. In fact, Polo's tales are often metaphor or parable accounts—the citizens of Ersilia, for instance, stretch strings from corners of houses to mark relationships. Those who arrive at Thekla see little past its constant construction and scaffolding. These cities are imbued with ideas and ruminations on existence. Yongliang's landscapes mirror this effect by disrupting our expectations, playing with what constitutes "natural" landscapes and habitable structures, conflating the two beyond what any real city demands of our perception into a terrifying vision of civilization.

The smaller lightbox examples of this aren't always comprehensive of this comparison but still recall it. "Lone House" is a good example of the collision between familiarity and rumination,

though it's the least city-like. A river separates a foregrounded two-story house and phone lines from a background of jagged hills made of favela-like slums, homes constructed on top of and through each other. The composition is eerie as the housing blends into the landscape seamlessly—the two worlds existing simultaneously, opposed. I like to imagine myself on one bank or another, considering life on the opposite side.

More curious is "The Cliff." The landscape that foregrounds feels natural and comfortable, but the background calls to mind the sorts of images *Invisible Cities* conjures: rock cliffs constructed entirely of skyscrapers adorned with trees, waterfalls and cranes. The backlight dares you to stare more closely—are those rocks or buildings? Do these landscapes even fit? What's behind the fog? The backlit format is a compelling way to bring out the complexity of an image, each of which deepens as you look at it, feeling more and more intricate. As I began to see the landscape for what it is (colonized, industrialized, integrated), I vacillated between feeling calm and frustrated. As an image, it has a constructed sense of beauty; as a potential reality, it forebodes dread. To imagine any of these landscapes as real is deeply unsettling.

I hesitate to call these landscapes entirely dystopic. Some achieve a tense unity between land and man. "The Streams" approaches a notion of what an equitable collage between man and nature might feel like, though I suspect that this is because of the way water flows through the city and landscape. To call it a trick feels cheap, but to call it cathartic feels dishonest. Skyscrapers still dominate the background; antennas loom in the distance.

By far, the most alluring piece is the 4K display showing "Prevailing Winds," Yongliang's mangum opus in this exhibition. While it mostly functions as a larger, crisper version of its smaller

lightbox counterparts, "Winds" is truly arresting. The piece features a huge island of interconnected roads, cliffs and boats that reads like an infinite game of "I spy." The landscape remains static while individual components of the foreground buzz with movement: Waterfalls, cars and cranes all move to create a living, ethereal image. Roads wind and disappear into themselves, cranes oscillate endlessly, and antennas top mountains as second-glance trees. The screen vibrates like an ant colony. I suggest getting as close as possible and swallowing this image fully.

But what's most disturbing? All of this exists somewhere. These aren't composites of nothing. All the source material Yongliang uses to imitate the repeating mountains and buildings exists someplace, and while it seems to repeat at times in Yongliang's work, it doesn't diminish the effect of seeing it multiplied, stacked and modified into a single landscape. The longer it plays, *Prevailing Winds* feels like a grim future, a miscalculated blend of urban sprawl into a pliant nature.

Toward the end of *Invisible Cities*, Marco Polo describes to Khan the city of Perinthia, a city established by astronomers according to the stars. Constructed precisely and intently, the city eventually falls to disease, and Perinthia's astronomers must either admit that their calculations were wrong and unable to describe the heavens—or else they must reveal that the order of the gods is reflected exactly. This is the anxiety I feel most often in Yongliang's work: that even our best, most guided efforts undo us.

But you can ask him yourself. On April 3, UMFA will host a screening of Yongliang's 2015 experimental film, *Fall Into Oblivion*, followed by a moderated Q&A with the artist. salt 14: Yang Yongliang runs in the upper wing of UMFA until June 2. Visit [umfa.utah.edu](http://umfa.utah.edu) for more details.

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# HIGH WEST

## SUPPER CLUB SERIES

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tkronenberg@msn.com

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Having the privilege of living in Salt Lake City, we often lose sense of the fact that we are deep in the heart of this worldly recognized Mountain West region. It is healthy, from time to time, to displace from city life, and transplant ourselves into these mountain towns to take breaks from this reality. While many travelers will find themselves in Wanship, the ambitious adventurers continue farther up the road to experience the majesty that is the *Blue Sky Ranch*, home to *High West Distillery and Refectory*.

*High West* is entering their fourth year of residency since having built their headquarters on the ranch. Guests are welcome to tour its facilities and take part in the *Refectory's Supper Club Series* every Thursday evening throughout the winter season. By design, these evenings were created to accentuate the cabin lifestyle and its finer culinary traits through an intimate four-course set menu (\$40) with loved ones and friends alike. As reservations are customary, guests arrive at the gatehouse punctually and are ushered into a shuttle ready to take the short, winding drive up to the distillery. Migrating to the peak of the distillery roundabout, the driver tells tales of *Blue Sky's* equestrian heritage as well as how new renovations are expected to double *High West's* bottle production in the coming year. Adjacent from the actual distillery is the *Refectory*, where guests are greeted and shown through a whiskey-barrel-clad hallway into the main dining room to settle in.

As the waitstaff greets us, the table is informed of what the set menu for the night will be and is asked about dietary restrictions. There is a sense of pride in knowing that there is a separately handcrafted menu every Thursday and that it will be different every time. This is around the time when the bartender makes their way around the room, educating the patrons on whiskey pairings for dinner as well as explaining *High West's* extensive cocktail menu (\$14 cocktails). In this scenario, the Doubly Rye! Manhattan is decided on then followed by a whiskey flight (\$14) throughout the meal. As



Photo: Talyn Sherer

The courses for the Supper Club Series change weekly. This week featured raw vegetables, a smoked-chicken forestiere, mashed potatoes and white-wine-and-mushroom sauce served next to an elk meatloaf.

the Double Rye! makes its appearance alongside the amuse by bouche, it is noteworthy to add that the younger of two whiskeys in this double-rye blend, for the first time this year, has actually been produced in this relatively new distillery.

The amuse tonight is a crunchy rye cracker topped with pastrami, *Gold Creek* Fasiago cheese and a spicy whole-grain mustard. Combined, this bite delivers a sharp, crispy palate awakening that plays off the Double Rye!s caramel notes. The first course follows swiftly. Coexisting with a mix of mountain greens, pickled beets, feta and tomato, a honey wine reduction sweetens the raw vegetables, while a local red-wine vinaigrette adds a needed acidity. It's in these two dishes alone that the guests should continue to expect more European-rooted recipes delivered through indigenous mountain delicacies. Pair with the Yippee Ki-Yay to accentuate the fruit notes hidden within the whiskey and dressing.

In a well-timed manner, entrées and sides make their way to the table in a generous array of family-style preparation. At first glance, a smoked chicken forestiere can be seen bathing in a buttery white-wine-and-mushroom sauce served next to an elk meatloaf. Between the two main courses is a plentiful bowl of mashed potatoes, a side of gravy and a romanesco baked with gruyere. The elk is gamey enough to assert that it was once wild, yet tender enough to as-

sert that dousing it in thick potatoes and gravy is the only way to eat meatloaf. The same also goes for the lightly smoked chicken thighs, as they could not fall off the bone more if they tried. Whatever of the mushroom sauce that is leftover should be finished with the carefully cooked romanesco, if not drunk. This is what **Anthony Bourdain** would be eating if he interviewed **Leo DiCaprio** at his cabin in *The Revenant*. Pair with the Rendezvous Rye to complement earth tones in this soul food.

It'd be a shame to say that this evening's experience comes to an end, but at least it's finished with Dutch-oven-style apple cake and bourbon whipped cream. The apples at play here are thoroughly cooked into the fluffy batter, yet firm enough to have a crisp retention. For those seeking out a nightcap, the Midwinter Night's Dram is a taste of the best that *High West* has to offer, however, the scotch lover of the group might lean toward ending the meal with the Campfire whiskey. Whichever is chosen, it will have been well worth the travel and hopefully not too far from a comfy place to sleep off the winter's cold.

The *High West Distillery's* general hours are Wednesday–Sunday, 11 a.m.–5 p.m. For all information regarding dining reservations and directions, visit [highwest.com](http://highwest.com) to plan a trip, or call 435.649.8300.

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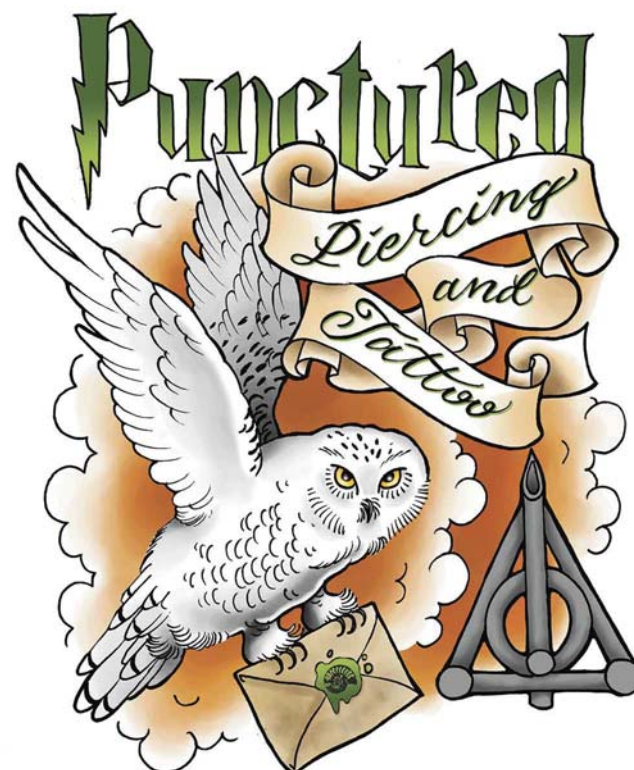
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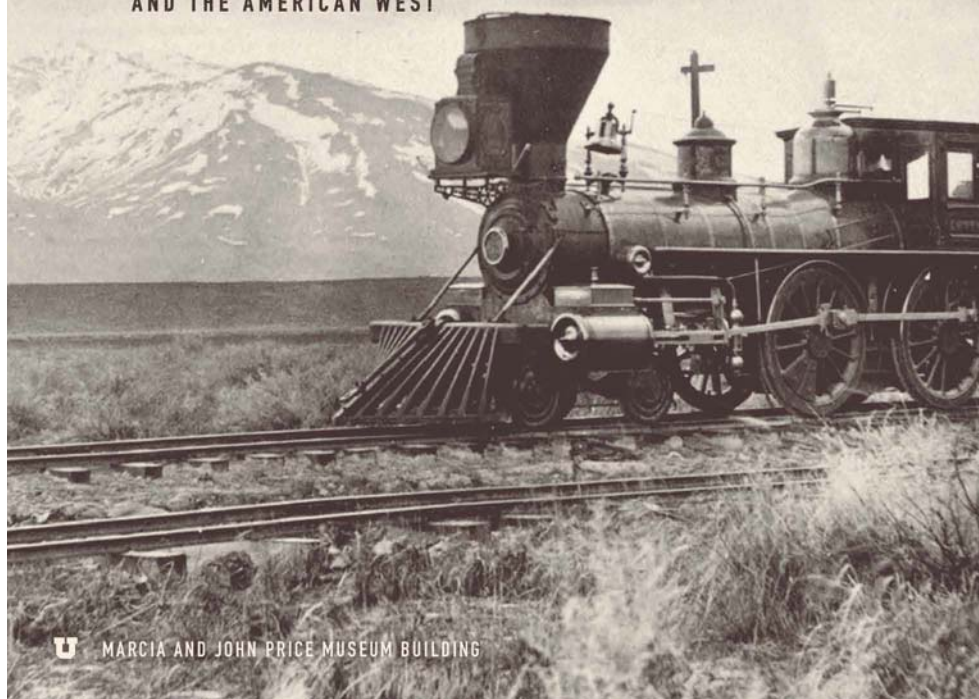
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# .05 to Drive!

By Mike Brown • mgb90210@gmail.com

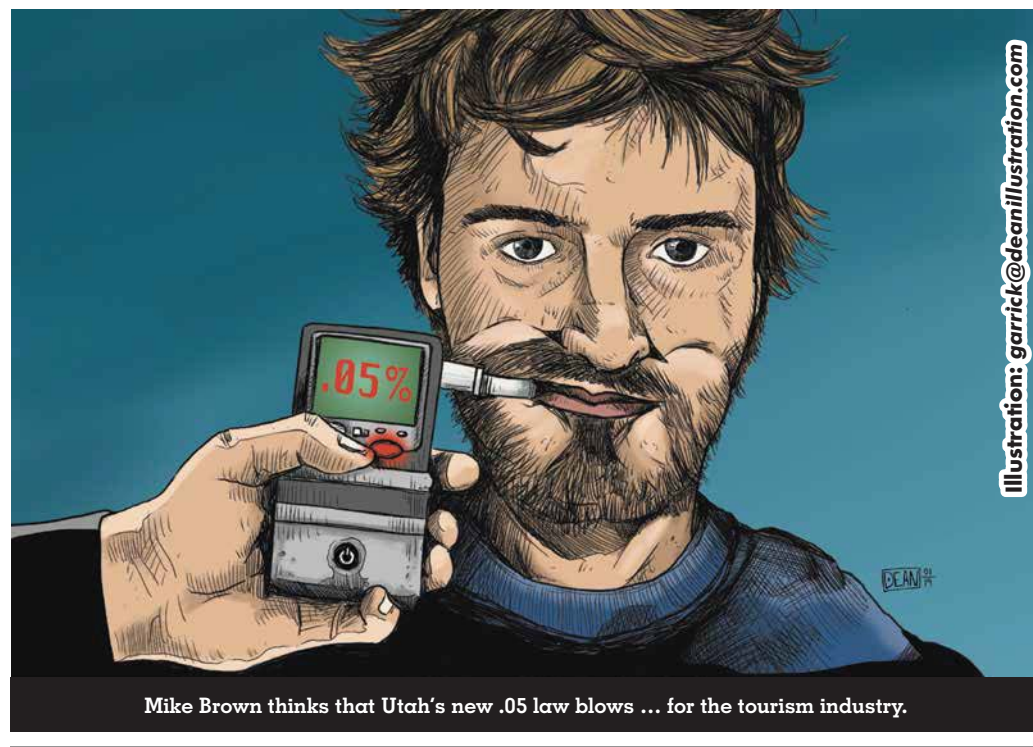
As of Dec. 30, 2018, the great and wholesome state in which we reside has updated its DUI policy, lowering the legal limit from .08 to .05. Keep in mind, that for this article, I am by no means a legal expert, nor shall I pretend to be. I did, however, grow up with a lawyer dad, which meant that when I got in trouble as a teen—which was quite frequent—I was rarely grounded and never beaten. I'd get litigated. At the time, I felt that being litigated was worse. I'm not saying that you should beat your kids, but when you're on the wrong side of a deposition with your dad over breaking curfew, sometimes I'd just want him to spank me and get the punishment over with.

Either way, this new DUI thingie has some people freaking out. Some people are wondering if they can even go out and drink and will just have to get boozed up in the comfy confines of their living room in front of the TV, like I usually do.

First off, I'm going to get as drunk as I want when I want, regardless of what the government ever tries to tell me. I don't need to get married because I don't need the government to tell me I'm in love, and I don't need the government to tell me I can't have a double-whiskey Coke. We learned this lesson as a nation during Prohibition, and we all know how that worked out. Long story short, it turns out that making booze completely illegal only empowered the mob and the ability for people to do illegal and fun things, like running cool-ass speak-easies and making gin in a bathtub.

Let me quickly go over what .05 means, in case you live in a cave. When you get pulled over and a cop suspects you of drinking, they give you all the fun tests then finally whip out the breathalyzer for you to blow into to measure your blood-alcohol content. It's a simple percentage that can determine whether or not you are legally or illegally intoxicated.

Lots of factors can determine what percentage the breathalyzer comes up with, like how much you've eaten, how much sperm is in your system, how much fat content you have or if you're male or fe-



male. But the simplest ratio is determined by body weight. So according to the Department of Alcohol and Beverage Control, one drink can legally intoxicate a woman weighing 110 pounds, thus putting your BAC at .05.

Now that we have some of the facts, let me go over my humble and wet opinion on this matter. I don't think this new law changes shit. Like I said about Prohibition, laws don't change what people want to do. And the fact of the matter is that even before this law, you could still get a DUI if you blew under .08. The police could determine that you were an endangerment on the road. Like, if you were swerving like a motherfucker but only blew a .03, let's say, or your Valium kicks in on the way back from your kid's soccer game, you could still get charged with a DUI.

I feel like this law was put into place due to the upswing in ride-sharing via Uber and Lyft. I don't think it's a moral argument like other issues with our stupid legislature, but a financial one. Salt Lake's public transit sucks, and our taxicab companies have always sucked. I remember bartending years ago and

having to tell customers from out of town that it would be at least an hour for them to get a cab back to their hotel. So think of all the money the state has lost out on per lack of DUIs due to the fact that ride-sharing is so available. (Although, getting a creepy Uber driver may sometimes make you wish you just drove home drunk.) [Editor's Note: DON'T.]

I feel like it falls into the same category of why you don't have to get a safety inspection on your car anymore in this state. It ups the chances of getting pulled over because you forgot your tail light was out, thus upping revenue for the state. This also means that there will probably be more DUI checkpoints because of the new .05 law. But if you get a DUI at a checkpoint, you're a real dumbass, and here's why. First off, you shouldn't be driving drunk. Second off, the police have to post in the news when and where they are running the checkpoints. And third, it's pretty easy to tell when you are rolling up on a checkpoint—just hang a right and go back to that shitty house party.

So yeah, the real losers of this new law aren't us power-drinkers or bar patrons. Like I said, we're gonna get drunk anyway. The real loser is the department of tourism. That's money that could be brought in from tourists—who would rather go ski in Colorado where they can puff tuff and not have a weird perception of our alcohol laws even though our resorts are closer to Downton and our snow is better.

I guess the last question that I don't have the answer to is what's going to generate more money for the state? Lack of tourism or money from .05 DUIs and busted tail lights? Only time will tell in another great and strange chapter from the Land of Zion.

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By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com)  
[sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)

**Beer Name:** Brewski Mountain Lager  
**Brewery:** Bohemian Brewery  
**ABV:** 4.0%  
**Serving Style:** 12-oz. can

the thrill of a craft brewery. To get the setting right for this beer, we ensured that the 12-ounce, light-blue, snow-glazed aluminum was properly iced before cracking the top. Unlocking the treasure, the pour is effortless. It surges into a willi glass with a gurgle of micro-air bubbles. Gathering to a head of pure-white foam, a shallow barrier is formed between the lips and the reward. BrewSki Mountain Lager has a pale-yellow tint that beautifully reflects its surroundings in the glass. This feature of the beer is perfect for the snowy landscape of the resorts it's served in. As the bubbles pop, the aroma showcases hints of slightly sweet fruit and herbal flowers. The mouthfeel of this legendary style is spot on, keeping it light and easy to drink. With modest sweetness and soft hop bite, it is enjoyable. If you tend to like traditional, mass-produced lagers or are a craft beer enthusiast who wants an uncomplicated break from crazier beer styles, this is the perfect brewski.

SALT LAKE UNDERGROUND

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The BrewSki lager doesn't stray far from what *Bohemian* does best. They stick primarily to a traditional-lager brewing process, using only the classic ingredients of water, barley, hops and yeast. Full disclosure: We are not skiers, so it is a good thing this is not a "Ski Resort of the Month" column. However, we can take a cold ride down something we do know a little about, *Bohemian* Brewery's BrewSki Mountain Lager.

**Description:**  
 Looking at the can instantly transports the mind to a cold playground. This is something a big beer company has tried to do for years, yet *Bohemian* seems to execute it with

**Overview:**  
 Though German-style lagers appear to be simpler styles, there is nowhere to hide flaws. Because of this, pilsners are often regarded as one of the most difficult beers to make well and repeat. This brewery has churned out some of the most consistent and approachable craft lagers for the better part of nearly two decades. If someone in Utah is searching for this style of beer, we would certainly send them for a garlic burger and a lager at *Bohemian*.

We love the fact this Midvale-based company has expanded beyond *Solitude*. Now *Brighton*, *Alta*, *Snowbasin* and the home of our state's largest *Oktöberfest* celebration, *Snowbird*, proudly serve the BrewSki Mountain Lager. It is OK to seek past the stouts and porters this winter and look toward the brightness of a crisp, clean lager to consume in conjunction with your snow-sport activities. As the brewery states, they aimed for an "extremely approachable [beer] for winter-sports enthusiasts of all abilities."

Cheers!

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# SNOWY

By Jack Dawe • @wjackdawe  
 Randy Vannurden enjoying a solid mid-December snowpack up Big Cottonwood Canyon.



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# LOCAL MUSIC REVIEWS

**Brother.**  
*Volume II*  
**Self-Released**  
**Street: 11.10.18**  
**Brother. = Local Natives + Fleet Foxes**

Provo-based indie rockers Brother. toe the line between danceable, pop sensibilities and the introspection of indie rock. Brother.'s most recent effort, *Volume II*, proves their mastery over both genres as well as how far they've come since releasing *Volume I* in 2016.

"Blunders" opens and welcomes with a richly hypnotic bass line and persistent a drumbeat that supports dreamy guitar chords, creating an almost melancholic, underwater feel. "Blunders" is probably the darkest track on *Volume II*, but strangely one of my favorites. The rest of the album cascades through a more upbeat, multi-layered soundscape. The second track, "Outside," arrives at the more pop side of Brother., which I think shows off what they're able to do both instrumentally and vocally to create something more upbeat. Lead singer/guitarist **Chuck Emery**'s layered vocals lend an otherworldly quality over bassist **Erika Goodwin**'s cheery lines.

Influences from the likes of **Bon Iver** and **Iron and Wine** permeate the slower track, "Greys." I felt myself slipping into the looped acoustic guitar riff paired with Emery's voice, sounding almost like a ghost through the white noise of the cassette-tape deck before a break at the bridge of the song snaps me back into reality. There is a droning, repetitive quality to "Greys," but it perfectly fits the soft, mesmerizing atmosphere of the piece.

The arrangement and production value of *Volume II* is top-notch. *Volume II* seems to be an accumulation of Brother.'s latest singles, and each song has a standalone quality. However, songs with groovier bass lines and more staccato drums blend seamlessly into Brother.'s slower, softer songs, creating a cohesive vision in six tracks. Ultimately, *Volume II* naturally progresses from their earlier work with a clear artistic vision and the musical chops to execute it flawlessly. Brother. are among the up-and-coming, destined-for-success Provo-based bands. For me, personally, it's completely fitting to see them among those ranks. —*Ali Shimkus*

**Heather Grey**  
*A Long, Cold Walk Home*  
**Self-Released**  
**Street: 10.17.18**  
**Heather Grey = Uyama Hiroto + Fat Jon + Shing02**

When I looked in my inbox and saw that there was a new Heather Grey release to review, I was stoked. The last time I checked out a Heather Grey album, I was blown away with their simple and

beautiful beat-making and sample use. A *Long, Cold Walk Home* continues to delight with a throw-back, lo-fi sound that wouldn't sound out of place on the many different "Chill Beats To Study To" playlists that seem to be everywhere.

A *Long, Cold Walk Home* opens with "The First Step is Always the Hardest," a shorter instrumental track with a cool, looping piano riff and jazz-flavored percussion. I found myself replaying this track, wishing it was just even a minute longer so I could fully drift away in this mellow beat. "I Told You" follows with a sound that is nostalgic of '90s underground hip-hop. This, paired with the lyrics of the track, imparts a Shing02 type of vibe.

The next two tracks, "Public Transit" and "Let's Walk," both continue combining atmospheric and old-school-style instrumentals. "Public Transit" uses a relaxed piano loop and beat that allows the track to sound minimalistic, which, in turn, makes it amazing music that can be listened to again and again without sounding tired. "Let's Walk" comes in with a harp riff, which brings this album into more of a dreamy state—and when the song breaks halfway through, it allows the harp to sound haunting in a beautiful way. "Into Thin Air" closes the album, which has a **Nas** vibe to it that leaves you wanting more from Heather Grey.

Heather Grey continue to flex with their cool, calm, old-school charm that still manages to sound fresh on every listen. If you are a fan of old-school hip-hop or just need some dope background music in your life, check out *A Long, Cold Walk Home* on Bandcamp: [heathergreyy.bandcamp.com](http://heathergreyy.bandcamp.com). —*Connor Brady*

**Sex Room**  
*InSnaketicide*  
**Fullblone Records**  
**Street: 12.08.18**  
**Sex Room = Love And Rockets + Ramones + early Nirvana**

We need more rage in this Beehive State and angry punks to fight the power. Sex Room could well be one of those bands. With a name like "Sex Room," be very careful with your Google search—but if you search correctly, you will discover three hooligans with shady stage names from Ogden that have delivered a treasure of a record in the third volume of *InSnaketicide*.

The album starts off simply enough with the opening track "Blind Vision." The recording sounds a little rough around the edges—the way any good DIY punk recording should sound, with that musty, hollow-basement-with-unfinished-walls-and-cement-floors vibe containing the vocal shouts, relentless drumming and a **Johnny Ramone**-esque down stroke and full-bodied momentum guitars. This could easily be this band's core sound, but it isn't, as it

doesn't take long for this record to explode all over the place. Listening to Sex Room spins me around in every direction, with everything but the kitchen sink thrown at me. Just when I feel well-spun and disoriented, the record shoves me forward to check my balance.

*InSnaketicide* is an album that is angry, anxious and strange, all at the same time. It isn't a linear record in any way, shape or form—it swirls around you. With repeated listenings, I find myself drawn down different pathways and back alleys I never noticed the first time around. Sex Room are a legitimate punk band that also serves up surf, psychedelic and that Nirvana, *Bleach*-era grind. They also inject beeps, buzzing, art-house noise, fuzz, hand claps and—I'm pretty sure—at one point, a kazoo. The secret weapon that Sex Room unleash is a Middle Eastern sound that slithers through the entire record. I enjoyed every second of *InSnaketicide*. Even the album art is glorious. This record will enchant, inspire, engage and punch you in the face. I hope that Sex Room continue to find stages, audiences and inspiration to thrust their unique sound out into the world. —*Russ Holsten*

**Sonnets**  
*Of Wrath and Sorrow*  
**Self-Released**  
**Street: 11.24.18**  
**Sonnets = Angel Hair + City of Caterpillar + Love Lost But Not Forgotten**



Though synesthesia references the senses directly—seeing numbers as colors, for instance—I wonder if a similar phenomenon could be applied in reference to artistic synesthesia. This would be the phenomenon where you are experiencing one kind of art but experiencing it as a different medium. In the case of Sonnets' latest, *Of Wrath and Sorrow*, that moment comes midway through the song "Ill (crumbles)," when a haunting eighth-note guitar melody enters the song. My mind was no longer solely hearing the

music—I couldn't separate it from a climactic moment in an unnamed film that popped into my head. The music provides an intense backdrop to the visual narrative, and I can't hear this part of the song without seeing the other.

This album draws from classic screamo but sounds modern. Clearly, the vocals are screamed, but their position in the mix allows all other instruments to be kept at the front as well. This makes the full experience more impactful. The drumming is tight and has the right amount of complexity—they're not overplayed but are aggressively participating in the songs. The guitar-playing is the most interesting work on the album. Although they are loud and dissonant, there are other times when they remind me of **Mineral** and bands of that ilk.

One of my major complaints about music that has a math or more complicated element is the tendency for bands to jump from part to part, flaunting their dexterity—or atonality—without, y'know, thinking about writing a song. Sonnets have written songs on this album—not only that, but guitar lines and melodies that stick around and build. It only took a listen or two before I could easily remember these songs and their structures. My favorite is "IV (bodies)," which begins with an unassuming, math-like riff that repeats consistently for the majority of the song, only adding distortion part of the way through. Too often, bands have a great idea for a riff, only to bring it around for a quick drive-by. Let a good riff RIFF.

Screamo was always a lane adjacent to my musical proclivities, but this release is a terrific welcome back to a genre that I anticipate will be gaining steam in the near future. —*Peter Fryer*

**Young Yankee**  
*THE DEFIANT*  
**Self-Released**  
**Street: 10.01.18**  
**Young Yankee = G-Eazy + J Cole + Mac Miller**

Local rapper Young Yankee has hit the Salt Lake City hip-hop scene with the release of his first album, *THE DEFIANT*. Yankee is no stranger to the rap scene, having released singles regularly over the last four years. Over time, it's obvious that Yankee has worked to perfect his sound. The quality of his music, the content of his lyrics and the overall aesthetic has changed, reaching new heights with the release of *THE DEFIANT*.

The album starts with "No Need," a high-energy, SoundCloud-rap-style track, with energetic, quick-tempo drums moving the song along, paired with spacy, well-constructed synth sounds and samples.

"Ain't no need to lie now / Tell your b\*\*\*\* to pipe down," Yankee raps. "Even if I let you on my wave, you would wipe out / Do not bring your wife around me / I got a couple tricks off my sleeve." "No Need" starts the album strong. Yankee's confidence can be heard, and it is obvious that he has polished his style. The harsh, ego-driven vocals work well with the energetic production.

As the album goes on, there are moments that keep the energy driving and moments that seem a bit out of place. "Be Patient," a more auto-tune-heavy track with melodious vocals, is the first time Yankee seems to fall off of the momentum he was building. The track, as a whole, is slower, with a more down-tempo beat that guides the song along. Yankee also raps at a slower pace, and the use of the auto-tune seems to hinder the track, making each syllable sound a bit repetitious. In the chorus of "Be Patient," Yankee talks about the time and dedication he puts into his music, repeating the phrase, "Mama said be patient," multiple times with the same inflection and cadence.

Despite some momentum issues, *The Defiant* is a great first album for Yankee. The emcee has an obvious talent and dedication to his music, and has put in the work, creating an intensely professional-sounding album, a rarity for local Salt Lake City rap artists. If Yankee is able to keep a through-line or hone in on a specific style that works, he will definitely go places and cement himself as a legend in the local scene.

To listen to *The Defiant* and more of Yankee's music, check out his SoundCloud at [soundcloud.com/young-yankee](https://soundcloud.com/young-yankee). —*Taylor Hartman*

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# DAILY CALENDAR

Visit **SLUGMag.com** to submit your local event listing for free and view our full Daily Calendar.

## Friday, Feb. 1

And Then Came Humans – *ABG's*  
BAS – *Complex*  
Morgan and The Mountain – *Garage*  
Crook and the Bluff – *Hog Wallow*  
Mozes and The Firstborn, The Parrots, Billy Changer – *Kilby*  
Chambray, 00  
Alex Autobahn, – *Metro*  
Dubwise, ROOMMATE, King Dubbist, illoom – *Urban*

## Saturday, Feb. 2

The Amity Affliction, Senses Fail – *Complex*  
BRONCHO, Pinky Pinky, Ugly Boys – *Kilby*  
SLC Punk Rock Flea Market – *Beehive*  
The Districts, Deeper – *Urban*

## Sunday, Feb. 3

Stonefield – *Kilby*  
Yuridia – *Capitol Theatre*

## Monday, Feb. 4

The Home Team – *Kilby*  
Chrome Sparks, Kalbells, Max – *Urban*  
Guster – *The Depot*

## Tuesday, Feb. 5

J.I.D – *Complex*  
Wild Moccasins, IVOURIES – *Kilby*  
Andrew Scotchie and The River Rats – *Prohibition*  
Aaron Carter, Lenerd, Justin Stone, Le Voir – *Urban*

## Wednesday, Feb. 6

Jim Breuer – *Complex*  
Jon O Radio – *Hog Wallow*  
Joe Hertler & The Rainbow Seekers – *State Room*  
Post Animal, Ron Gallo

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– *Urban*

## Thursday, Feb. 7

**Craft Lake City: Hand Lettering Workshop**  
– *West Elm*

New Exhibitions Opening – *BDAC*  
Christian Mills Band – *Hog Wallow*  
Jarom Eubanks, Red Checker, Friendly Fellows – *Kilby*

## Friday, Feb. 8

**Pit for Pups: SLC Pit Crew Benefit**  
– *Beehive*

The Bookends – *ABG's*  
MeatEater, Steven Rinella – *Complex*  
HUNNY, Hockey Dad, Plush – *Kilby*  
Andrew Goldring, Night Marcher, Josaleigh Pollett – *Urban*

## Saturday, Feb. 9

Josaleigh Pollett, The Snarlin' Yarns – *Funk 'N Dive*  
Stonefed – *Hog Wallow*  
JTM – *Kilby*  
Pedro The Lion, Tomberlin – *Metro*  
Fruition – *Commonwealth*  
David Bowie Tribute Night – *Urban*

## Sunday, Feb. 10

Born Of Osiris – *Complex*  
Alive in Barcelona, gP. – *Kilby*  
August Burns Red – *Depot*

## Monday, Feb. 11

Nels Cline 4 – *State Room*  
Hippo Campus – *Depot*

## Tuesday, Feb. 12

Dearth, Grivo, Hoofless, Ghost Aquarium – *Kilby*  
AJA, London Skies,

Delta Rae Dixon, Jafabulous, Marrlo Suzzane, Wiltavious, Icky Rogers, DJ M\*SC – *Metro*

## Wednesday, Feb. 13

Lorin Walker Madsen – *Hog Wallow*  
KONGOS, FITNESS – *Metro*  
Groundation – *State Room*  
Uvluv, Say Hey, Mortigi Tempo, Thomas Jacques – *Urban*

## Thursday, Feb. 14

TV Girl, George Clanton – *Kilby*  
The Bee: First Date, Worst Date – *Metro*

## Friday, Feb. 15

**SLUG Mag's Time Warp: 30th Anniversary Party**  
– *Urban/Rye*

Comethazine – *Complex*  
Superbubble – *Hog Wallow*  
Le Butcherettes – *Kilby*  
Mass Appeal, Fashawn, Stro, Ezri, Cantrell, 070 Phi – *Metro*  
Reverend Horton Heat – *The Depot*

## Saturday, Feb. 16

Ginger & the Gents, The Terry Burden Project – *Funk 'N Dive*  
Murphy and the Giant – *Hog Wallow*  
Monét X Change, Terra Flesh, DJ Shutter, DJ Justin Hollister – *Metro*

## Sunday, Feb. 17

AshenVoid, Stormhaven, Stasis – *Beehive*  
Tonight Alive – *Complex*  
Dreamgirl, Acid Tongue – *Kilby*  
Crazy Town, Andrew Boss – *Metro*

The Bellrays, The Atom Age – *Urban*

## Monday, Feb. 18

Rumi Poetry Club – *Anderson-Foothill Library*  
Trivia, King Tyrell – *Ice Haus*

## Tuesday, Feb. 19

Sharon Van Etten, Nilüfer Yanya – *Metro*  
One OK Rock – *The Depot*

## Wednesday, Feb. 20

Saves The Day – *Complex*  
Men I Trust, Michael Seyer – *Kilby*  
Okilly Dokilly, Playboy Manbaby – *Urban*

## Thursday, Feb. 21

Boogie T.our, Boogie T.rio – *Complex*  
Morgan Snow – *Hog Wallow*  
RKCB & Shoffy – *Kilby*  
Gryffin – *The Depot*

## Friday, Feb. 22

Oliver Tree – *Complex*  
Current Joys, Gap Girls, Jenny Kelly – *Kilby*  
Dean Lewis, SYML – *Metro*  
Ugly Boys Album Release, Uncle Reno, Brother., YA ANIMAL – *Urban*  
The Pour – *Hog Wallow*

## Saturday, Feb. 23

Token, GFI – *Kilby*  
Folk Hogan, Crook & The Bluff, CVPITVLS – *Metro*  
Zine Club With Gridzine – *SLC Main Library*  
The Delphic Quorum, Always 2 late, Freedom Before Dying, Rytuaal – *Sand Trap*

## Sunday, Feb. 24

Andrés, Dead Poet Society – *Kilby*

American Standards, Hemwick, Swarmer, Sonnets, Threar – *Loading Dock*  
Them Evils, Kapix, The Devil Majesty – *Urban*

## Monday, Feb. 25

**Craft Lake City: Embroidered and Beaded Brooches Workshop**  
– *Gallivan*

Amy Ray Band – *State Room*  
Nothing More – *The Depot*

## Tuesday, Feb. 26

Hot Flash Heat Wave, Vacations, Field Trip – *Kilby*

Joshua Radin & Lissie – *Commonwealth*

## Wednesday, Feb. 27

Foxx Bodies, Slow No – *Kilby*  
Michelle Moonshine – *Hog Wallow*  
Lettuce – *Commonwealth*

## Thursday, Feb. 28

Yung Gravy – *Complex*  
Cluster Pluck – *Hog Wallow*  
Thursday Night Poker – *Ice Haus*  
Dante Elephante, The Boys Ranch, The Poppees – *Kilby*  
Blood Incantation, Necrot, Substained, Tomb Of Belia – *Metro*  
Spear Of Destiny – *Urban*

## Friday, March 1

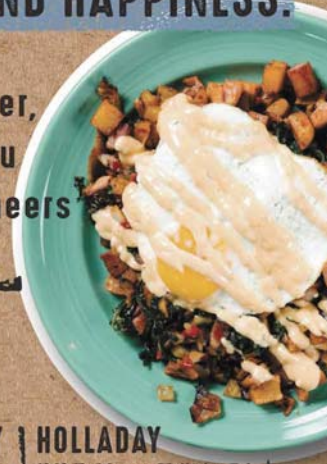
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Lords of Acid – *Complex*  
First Date – *Grand Theatre*  
And One, Sun Goes Dark – *Metro*  
Kitchen Dwellers – *State Room*



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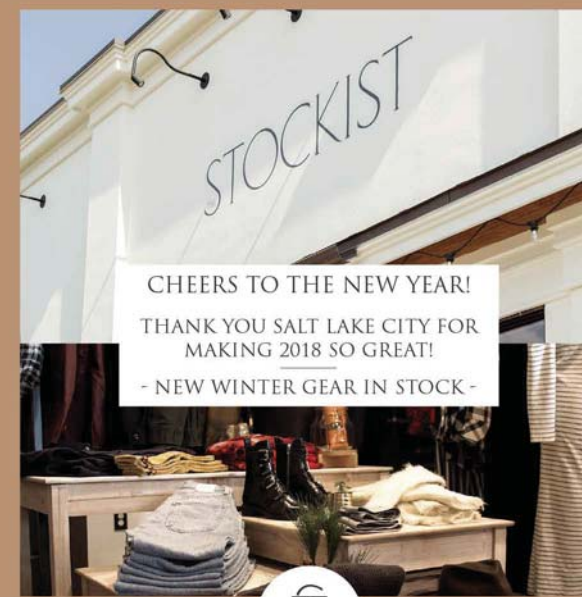
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SWALLOW THE SUN, WOLFHEART  
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**PLINI**  
MESTIS, DAVE MACKAY  
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